

Jam Christus astra ascenderat

1

Edited by Jason Smart

Robert Parsons (d.1572)

v.1 [2 rulers of the choir] [Chorus]

Jam Chri-stus a - stra a - scen - de - rat, Re - gres - sus un - de ve - ne - rat,
Pro-mis-so Pa - tris mu - ne - re, San-ctum da - tu - rus Spi - ri - tum.

Soprano

Alto

Tenor 1

Tenor 2

Baritone [Missing]

Bass

v.2

So - lem - nis ur - ge - - -
So - lem -
So - lem - nis ur - ge - bat di -
So - lem - nis ur - ge - bat di -
So - lem - nis ur -
So - lem - nis ur - ge - bat
- bat di - es, Quo mi - sti - co
- nis ur - ge - bat di - es, Quo mi - sti - co se - ptem - pli - ci, quo mi - sti -
- es, so - lem - nis ur - ge - bat di - es, Quo mi - sti - co se - ptem - pli -
- es, so - lem - nis ur - ge - bat di - es, Quo mi - sti -
- ge - bat di - es, Quo
di - es, Quo mi - sti - co se - ptem - pli - ci

se - ptem - pli - ci Or - bis vo - - - lu - -

- co se - ptem - pli - ci Or - bis vo - lu - tus se - pti - es, or - bis vo -

- ci, se - ptem - pli - ci Or - bis vo - lu - tus se - pti - - -

- co se - ptem - pli - ci Or - bis vo - lu - tus se - pti - es, or -

mi - sti - co se - ptem - pli - ci Or - bis vo - lu - tus

Or - bis vo - lu - tus se - pti -

- - - tus se - pti - - - es Si -

- lu - tus se - pti - - - es, or - bis vo - lu - tus se - pti - es Si -

- es, or - bis vo - lu - tus se - pti - es Si - gnat be -

- bis vo - lu - tus se - pti - es, or - bis vo - lu - tus se - pti - es Si -

se - pti - es, or - bis vo - lu - tus se - pti - - - - es

- es, or - bis vo - lu - tus se - pti - es

19

- gnat be - a - - - - - ta

- gnat be - a - ta tem - po - ra, si -

- a - ta tem - po - ra, si - gnat be -

- gnat be - a - ta, si - gnat be - a - ta tem - po - ra,

Si - gnat be - a - ta tem - po - ra, tem - po - ra, tem -

Si - gnat be - a - ta tem - po - ra,

23

tem - po - ra.

- gnat be - a - ta tem - po - ra, si - gnat be - a - ta tem - po - ra.

- a - ta tem - po - ra, si - gnat be - a - ta tem - po - ra.

si - gnat be - a - ta tem - po - ra, tem - po - ra.

- po - ra, si - gnat be - a - ta tem - po - ra.

si - gnat be - a - ta tem - po - ra.

[Chorus]

O - ran - ti - bus___ A - po - sto - lis___ De - um___ ve - nis - se___ nun - ci - at.

27 v.4

De Pa - tris er - go lu - mi - ne,

32

De -

36

al - - - mus est, Quo fi - da Chri - - - -

- mus est, de - co - rus i - gnis al - mus est, Quo fi - da

- rus i - gnis al - mus est, i - gnis al - mus est,

de - co - rus i - gnis al - mus est, i - gnis al - mus est, Quo fi - da

de - co - rus i - gnis al - mus est, Quo

- co - rus i - gnis al - mus est, Quo fi - da Chri - sti pe - cto -

41

- - - - sti pe - cto - - - -

Chri - sti pe - cto - ra Ca - lo - re

Quo fi - da Chri - sti pe - cto - - - -

Chri - sti pe - cto - ra, Chri - sti pe - cto - ra

fi - da Chri - sti pe - cto - ra

- ra, quo fi - da Chri - sti pe - cto -

45



- ra Ca - lo - re ver - bi com - ple - at, ca - lo - re ver - bi - ra Ca - lo - re ver - bi com - ple - at, ca - Ca - lo - re ver - bi Ca - lo - re ver - bi com - ple - at, - ra Ca - lo - re ver - bi com - ple - at, -

49



- bi com - ple - at, com - ple - at, ca - lo - re ver - bi com - ple - at, - lo - re ver - bi com - ple - at, ca - lo - re ver - bi com - ple - at, com - ple - at, ca - lo - re ver - bi com - ple - at, - at, com - ple - at, ca - lo - re ver - bi com - ple - at, ca - lo - re ver - bi com - ple - at, com - ple - at, -

v.5

8 Du - dum sa - cra - ta — pe - cto - ra Tu - a re - ple - sti gra - ti - a,

8 Di - mit - te — nunc — pec - ca - mi - na, — Et da — qui - e - ta — tem - po - ra.

53 v.6 ♪ [Faster]

Sit laus Pa - tri cum — Fi - li - o, San -

Sit laus Pa - tri cum Fi - li - o,

8 Sit laus Pa - tri cum Fi - li - - - - o, cum

8 Sit laus Pa - tri cum Fi - li - o, Fi - - - li - o, sit laus Pa - tri cum

Sit laus Pa - tri cum Fi - li - - - -

Sit laus Pa - tri cum Fi - li - o, cum Fi - li - o,

58

- - cto si - - mul — Pa - ra - cle - to,

San - cto si - mul Pa - ra - cle - to, San - cto si - mul Pa - ra - cle - to,

8 Fi - li - - - [o.] San - cto si - mul Pa - ra - cle - to,

8 Fi - li - o, San - cto si - mul Pa - ra - cle - to, Pa - ra - cle - to,

- - o, San - cto si - mul Pa - ra - cle - to,

San - cto si - mul Pa - ra - cle - to,

63

No - bis - que mit - tat Fi - li - us,

68

no - bis - que mit - tat Fi - li - us

Ca - ri - sma

73

- - - - - cti Spi - ri - tus. - tus. ca - ri - sma San - cti Spi - ri - ri - sma San - cti Spi - ri - tus, ca - ri - sma San - cti - tus, ca - ri - sma San - cti Spi - ri - tus, ca - ri - tus, Spi - ri - tus, Spi - ri - tus, ca - ri - sma San - cti Spi - ri - tus, ca -

77

♩ [Original speed]

A - - - - - men. - tus, Spi - ri - tus. A - - - - - men. Spi - ri - - - - tus. A - - - - - men. - ri - sma San - cti Spi - ri - tus. A - - - - - men. San - cti Spi - ri - tus. A - - - - - men. - ri - sma San - cti Spi - ri - tus. A - - - - - men.

Liturgical Function


In the Use of Salisbury, *Jam Christus astra ascenderat* was the Hymn at first Vespers and Matins on the feast of Pentecost and throughout its octave.

Editorial Conventions

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves at the beginning.

Editorial accidentals are placed above the notes concerned.

Accidentals not given explicitly in the sources, but required through modernisation of the staff signatures are placed before the note and have a superscript dot.

Ligatures are denoted by the sign .

Repeat signs in the underlay have been tacitly expanded.

Sources

Polyphony: A Oxford, Christ Church MSS Mus. 979–83 (c.1575–1581 with later additions; lacking Bar.).

979	(A)	no.153	at end:	m ^f : par:
980	(T1)	no.153	at end:	m ^f : Ro: parsons: gentleman: of: the: chappelle:
981	(T2)	no.153	at end:	m ^f : Ro: parsons:
982	(S)	no.153	at end:	m ^f : parsons:
983	(B)	no.153	at end:	m ^f : Ro: parsons: of: the: chappell:
			in index:	m ^f : Ro: parsons:

B London, British Library, Add. MS 32377 (c.1600; S and A only).

f.49v no attribution. The soprano part is labelled 'Triplex'

Plainsong: *Hymnorum cum notis opusculum usui insignis ecclesie Sarum* (Antwerp, 1541), f.55v.

Notes on the Readings of the Sources

In each section below the references are listed by source. Except in the section on staff signatures, each reference to a bar or group of bars is separated by an oblique stroke and the order within each entry is: 1) bar number; 2) voice(s); 3) reading of the source (with any subsequent bar numbers in brackets). Pitches are in capital letters, preceded by a number where necessary, e.g. ²A = 2nd note A in the bar. Note values are abbreviated (e.g. *dot-cr* = dotted crotchet). The symbol *≍* denotes an underlay repeat sign; + denotes a tie.

Staff signatures

A: The A gains a lower B^b at ²A of bar 12 and an E^b at ¹F of 67. T1 drops the E flat at ²G of 11; it is reinstated at G of 24, dropped again at G of 54 (at which point the clef changes to C₃) and reinstated at G of 76. T2 drops the E^b at G of 33, at which point the clef changes to C₄.

B: The A has upper and lower B flats until 35, when a new line begins with the G and the lower B^b is dropped.

Accidentals

A: 7 B^b for B / 19 A[♯] for E / 39 T2^b for B / 45 A no ^b / 57 T1[♯] for B / 50 S[♯] for F / 59 B^b for B / 61 T1^b for E / 71 A[♯] for E / 75 S[♯] for F (cf. 23) / 80 A^b implied only /



B: 17 A no ^b / 41 S no [♯] / 43 S no ^b / 50 S[♯] for F / 67 A^b not implied / 69 A^b for E not implied / 70 A no [♯] for F / 76 A no ^b / 78 A^b not implied /



Underlay and ligatures

A: 3 T2 -*es* below F, (4) *≍* below E / 21–2 A *tempora* below BAGFED (allocation of syllables ambiguous) / 55 T2 -*li-* below C, (56) -*o* below ²B / 70 T1 *≍* below F (new line of text substituted by analogy with v.2) /

B: 3 S no ligature, -*bat* below F / 4 S ligature for BC, *di-* below B / 13–14 S ligature for ED, ligature for CB, -*tus* below C / 31 A *≍* omitted below ¹G / 32–36 S -*ne Decorus ignis al-* all displaced one syllable position to the right, (36) -*mus* below ²E / 37 *est* omitted, *Quo* below ²D / 39 S ligature for DF, (40) *Christi* below ED / 39–40 A *Quo fida* ambiguously positioned together at end of 39 / 41 A -*sti pecto-* ambiguously positioned / 48 A *≍* (for *verbi compleat*) omitted / 65 S ligature for ED, (66) ligature for CB, -*tat-* below C, (67) *Fi-* below A, (68) ligature for BA not AG, -*li-* below B, (69) -*us* below ¹G, *ca-* below ²G, (70) -*ri-* below F, (71) -*sma* below A, (72) *Sancti* below ¹C²C, (74) *Spi-* below B / 68 A *≍* below C / 76–80 S no ties, A- below G in 77 / 80 A ligature for EC /

Mensuration symbols

A: 53 S A T1 B  at start of verse; T2 no mensuration symbol / 79 B (only)  before rest /

B: 1 A no mensuration symbol at beginning / 53 S A  at start of verse / 79 S no mensuration symbol; A  before rest /

Other readings

A: S in 'strene' notation throughout / 19 A E is *dot-q* / 39 T2 ¹D²D are FF / 76–80 S *sb m* for *sb+sb+sb sb+sb* /

B: S in 'strene' notation throughout / 19 A EF are *dot-q sq* / 25 A D is C / 44 S AB are *cr cr* / 50 A mG is *crG cr-rest* / 68–70 A *cr-rest crC crE crF crA* for CEEDG / 71 A EF are *dot-q sq* / 76 A C is D /

Plainsong

Hymnorum cum notis sets 'unde' in verse 1 (and the corresponding syllables in subsequent verses) to FFE, with '-de' on ²F, which was the form of the melody set by Tallis and Sheppard. The edition adopts a variant of this line which corresponds with the version of the melody used by Parsons.